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ABSTRACT

This booklet, a discovery/work text, asks learners to take a careful look at the ways they participate in communication situations, at the form their participation in communication takes, and at the personal and societal consequences of communication. Laboratory activities focus on techniques of communication and on strategies for dealing with communication situations. Exercises and commentary are specifically addressed to the following questions concerning interpersonal communication: How do people initiate communication with one another? What are the ingredients of communication events? What is the function of language in interpersonal human affairs? How do silent languages function in communication? What is the role of feedback in person-to-person communication? How do we use symbols in communication? (KS)

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Freedom to be . . . in communication

Part 2 Interpersonal communication

by SHARON MURPHY
Milwaukee, Wis.

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CS 203 522

Publications Program

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FREEDOM TO BE . . . IN COMMUNICATION

by Sharon Murphy

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A major aim of *Freedom to Be* is to take a communication approach to helping learners define their own self-understanding in the context of human communication. A second major aim, a corollary of the first, is to develop heurism or a problem-solving, alternative-finding attitude toward human communication behavior. A third, related aim is to promote habits of predicting consequences of communication behavior, of using the predictions to influence consequences, and of dealing with these consequences and predictions.

This booklet series, a discovery-work-text, asks learners to take a careful look at how they participate in day-to-day communication situations, at what form their participation-in-communication takes; and at the personal and societal consequences of this participation-in-communication. Lab activities focus on techniques of communication (language, customs, media usage) and on strategies for dealing with communication situations. 'Strategies' here include methods of evaluating and naming situations as well as skills employed in communicationally dealing with situations. Basic to the booklets is the naming and working through communication situations drawn as closely as possible from everyday life experiences of young people.

Strategies used in the booklets exemplify approaches to learning and communication taken by scholars cited throughout this manual. Excerpts from works of some of the more significant of these scholars appear in the collection of readings at the back of the manual. As mentioned earlier, the book is heuristically based and is intended to provoke application of self-discovery tendencies in dealing with study of human communication as well as other studies. To the extent that this application takes place, there will be many discovery programs, each modified by the individual teacher's insights, special needs, and peculiar relationship with a group of learners.

Several exercises recur at various stages in the booklets with variations applied each time. This strategy can demonstrate to learners how a single activity or experience can teach several things, can help in exploring several concepts. It can thus help counteract the tendency to lock in on an exercise which one has experienced or used to study a given concept and to see no further implications for insight or development of that exercise. Learners all too frequently suggest by their attitude toward content that 'We already thought about that. There's nothing more to learn.' Throughout *Freedom to Be*, students are asked to re-consider, to re-define. They are confronted with the transactional nature of human communication, in which persons change, and are changed by, what they take into account, and how, and to what purpose.

HOW THESE BOOKLETS WORK

Specifically, program strategies can be grouped as follows:

Probe focuses the learning in each unit. It is a question designed not so much to be specifically answerable as to provoke thought, experimentation and discussion leading to Discover, the content center of each unit.

Discover is the on-going story line or narrative connecting each chapter, synthesizing much of what major communication scholars have discovered and written. It also sums up the learning experiences and major insights in each unit. For this reason, it appears very near the end of each unit, forming the framework of the book and crystallizing insights learners gain in the exercises and activities.

Experience offers anecdotes, poetry, visuals and assorted elements of everyday life and experiences which provide context and significance for each unit. Items in Experience are readily supplemented by clippings from local and campus media, current television or motion picture features, controversies and other problem situations in school and community. Experience can be added to as the unit goes on and students find pertinent items.

Lab involves students in structured experiments and experiences in which they confront or get into situations and try to find out what happens communicationally between and within and among people, and why it happens, and what it feels like, and how snags occur or might be avoided.

Inquire offers a series of questions about communication, some growing out of Lab exercises, some related to elements in Experience,

and all leading to the insights summarized in Discover.

Interface brings learners' everyday experiences into focus in the classroom. It asks learners to think of communication situations at home, school, work, recreation. And it asks them to evaluate their own individual responses to such communication situations. Frequently in Interface, sometime in other strategy elements in the book, learners have the options of sharing their insights or simply reflecting privately (perhaps through the Journal). Interface provides a context for exploring values, feelings, and experiences, as these relate to learners' communication skills. In keeping with the notion of ***Freedom to be . . . in Communication***, it lets learners reflect on why they do and feel and react as they do and pursue this reflection seriously, legitimately, without needing to apologize or explain why.

Simulation, appearing occasionally, offers a situation in which learners get involved in an event, assuming particular roles, making decisions and taking definite action. Simulation has the appearance of a game and provides opportunities for trying out alternatives and exploring fresh possibilities. It allows participants to deal with consequences of decisions they make and actions they take.

Investigate suggests areas of further study and investigation, growing out of insights gained in the individual unit. It poses specific tasks for researching communication questions within the range of student interest as well as need. Most Investigate tasks are described in such a way that they take very little modification to make them pertinent to changing communication atomosphere in individual learner groups, schools and communities.

Journal is each learner's personal summary of the unit's situations and exercises. A personal summary becomes thus the learner's synthesis of and recations about what he has learned and how, in the context of the unit's observations, discussions and activities. As a running commentary it might well provide a valuable supplement to the narrative offered in Discover. It might also be the most important aspect of the whole book.

At times, the sequencing of these strategies will differ, owing to the nature of the particular communicational aspect under consideration. The apparent irregularity is designed to keep an in-process flow and flavor to the entire booklet and to prevent a static or monotonous rhythm. Ideally, each exercise and discussion will build on preceding experiences and in some fashion set the stage for succeeding activities. At any point, learner groups might set the stage for succeeding activities. At any point, learner groups might pause, adapt or enlarge upon materials, and evaluate cumulative insights. Throughout this Teachers Manual, suggestions are made for the extended study of communication questions. Such extended study may prove necessary or useful for one group in one local at one particular crisis point, while another group somewhere else may need to more fully explore other aspects, in response to particular communication atmospheres.

Most importantly, the booklet aims at making study of communication a relational, on-going experience for students and teachers. It is designed with learners in mind—and attempts to put away as much as is possible the student-teacher dichotomy which far too many texts promote, strengthen, or at least allow.

TO THE STUDENT

Introduction to *Freedom to be . . . in Communication*

We frequently hear such phrases as 'What we have here is a failure to communicate' (from the movie *Cool Hand Luke*), or 'What we need in this school is better communication between students and faculty,' or 'We have a real communication breakdown in this family.'

What is usually meant in such instances is that, somehow, responses to communication activities are not what were anticipated. Somewhere, somehow, the images and experiences in one person's head are distorted by the person or persons with which communication was intended. So a vital life process is temporarily awry. People don't have it together in situations where they need one another. But what is this communication process upon which so many ventures depend? Communication! And we all know what communication is. Or do we?

These booklets explore human communication and ways people participate in communication. It examines a process that has consequences for every living individual as well as for the life and quality of society. *Freedom to be . . . in Communication* is a communication way of helping you to understand yourself and others. It works with problems in human behavior and attitudes. It tries to give you experience in predicting consequences of human behavior, in using the predictions to influence communication outcomes, and in dealing with these consequences and predictions.

PROBE

How do people go about getting into communication with one another?

EXPERIENCE

Love Story

He looked out of the window and called to his wife, 'There goes that woman Bill Jones is in love with.' She dropped the cup she was drying, hurtled through the door, craned her neck to look. 'Where?' she panted. 'There,' he pointed, 'that woman at the corner in the tweed coat.' 'You idiot,' she said. 'That's his wife.' 'Of course,' he replied.

S.I. Hayakawa, *Language in Thought and Action*, p. 224.

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"Watch it, or I'll have your poetic license revoked."

© King Features Syndicate, Inc., 1973

INQUIRE

Does an important policy anouncement made by the president of the United States have meaning? to a two-year-old? to a deaf, blind,mentally deficient mute person? to a person who doesn't pay attention to the news? to a Chinese peasant? Does the material in this book have meaning to a student who doesn't read or use this book?

How would you know whether you were getting the same meaning out of a message as a person had in his head when he spoke or wrote or signalled to you? What signs would you look for? What reactions would you expect to find in yourself?

What did 'he' know about 'her' that made the Love Story situation possible? What sorts of influences might have created the reality in her head triggered by his words? Is her reaction common or uncommon? Can you think of related incidents in which you have been trapped?

EXPERIENCE

I had to live straight in his eyes. Because of him I dared not tarnish myself. He made me his ideal, compounding me, I fear, chiefly out of his own love and worship; and there were times when I stood close to the pitch of hell and would have taken the plunge had not the thought of him restrained me. His pride in me entered into me, until it became one of the major rules in my personal code to do nothing that would diminish that pride of his . . .

Slowly the exalted place I held in his eyes dawned upon me, and slowly I came to comprehend the hurt I could inflict upon him by being anything else than my best.

Jack London, *The Heathen.* Irving Shephard, copyright owner.

Always there remains this need to explain to each other that we are good. We all have a constant need to be reaffirmed. The single man needs this. The whole human race needs a yea, needs a large ceremonial pat on the back that says, Come on, come on! We can make it!

Corita Kent, IHM, *Footnotes and Headlines*; New York: Herder and Herder.

LAB

Trust Walk

Divide into sets of two, with one partner being designated 'leader one' and the other 'leader two.' The task is to develop ways of communicating confidence and security to the partner. In the first half of the exercise, students who are 'leader one' assume control, leading their partners (who have their eyes closed) around within a rather large safe area decided upon by the instructor. The exercise is to be carried out in silence, with leaders using any but verbal communication to help their partners. After five minutes, the roles are reversed, with students who are 'leader two' assuming control.

The most important part of this exercise is not so much in the physical movement as in the participants' paying attention to how they feel as they are led; what their partners do to help them feel confident; how they cooperate and let their partners take charge. Similarly, while leading, participants should try to notice what signs they are looking for to indicate fear or confidence in their partners; how they feel when the partner seems to lack trust in them; how the different roles feel and call for different responses.

EXPERIENCE

Two little dogs sat by the fire
Over a tender of real dust.
Said one little dog to the other little dog,
'If you don't talk, why, I must.

—Mother Goose

LAB

Puzzle

In groups of five, assemble five equal-sized squares, using the pieces in the envelopes the teacher will provide. Just a few rules must be followed:

1. No one may speak, gesture to, signal, or touch other players.
2. Pieces may be traded among players.
3. No one may take pieces away from another player.
4. No common pile—every piece must be owned by someone at all times.
5. You are to assemble five equal-sized squares.

(see inside back cover for details)

LAB

Case Study

Choose a person or very small group of persons whose behavior you can observe very closely for a two or three day period (maybe at home, at work, at school). Keep an account of their communication activity (as a group, in a group) and note when breakdowns occur in the communication among the persons. If a potential breakdown is averted, observe how this is done. List recommendations you would make, and how you define and identify a breakdown.

Situation described	Cause of breakdown	Method of averting breakdown	Recommendations

INQUIRE

What action by group members hindered completion of the squares? What actions promoted completion of the squares? What vital element was missing throughout the game? What similarity or similarities can you draw between the game and real life situations? What did you personally do to hinder or facilitate the group's progress? Was your performance in this task representative of your day-to-day communication behavior? Explain why or why not.

Suppose completion of the squares was a task which determined which group of players (or which individuals) would receive a passing grade at the end of the semester; or would receive paychecks at the end of the game; or would be eligible for a job at the end of high school. What effect would this realization have on the players? If an individual were rewarded for getting a square put together before anyone else, what would happen to the majority of the players?

DISCOVER

Much of our communication is interpersonal communication, which means that it occurs between persons: friends, members of a family, customer and sales clerk, teacher and student. In interpersonal communication, one person uses words, signs or other actions to express what is happening within him. But he's looking for trouble if he assumes that simply **telling** somebody will insure communication . . .

SIMULATION

Prisoners

Role One (10 students)

You are prisoners condemned to solitary confinement for five years. You were each separately delivered, blindfolded, to your underground cells this morning. You have been informed that your meals will be slipped in at irregular intervals through a small door. The cell walls are thick and quite soundproof, and you know there are four heavily armed guards.

You will have no access to books, magazines, or other media. But you know that there are other prisoners opposite three walls of your cell, and that in all there are 10 prisoners. You are certain that your fellow prisoners are the only remnants of your underground organization set up to overthrow a cruel dictator. Originally, the group numbered 80.

How will you go about getting into communication? What measures will you take to avoid detection since you have been warned of severe punishment for any prisoner attempting to establish communication with another prisoner?

Role Two (2 students)

You are guards assigned to an underground cellblock to which 10 political prisoners were delivered this morning. They arrived blindfolded and were each assigned to solitary confinement for five years in individual cells. You are hostile to these prisoners, since you consider them both dangerous and disloyal. You would really like to catch some of them in something so you could torture them. You have been forbidden to punish or in any way harm the prisoners, except to prevent them from causing disturbances.

Role Three (2 students)

You are guards assigned to an underground cellblock to which 10 political prisoners were delivered this morning. They arrived blindfolded and were assigned to solitary confinement for five years in individual cells. You are sympathetic to these prisoners since you consider them scapegoats for a corrupt political system. You know that your attitude is known to the other two guards, and that they would like to have you both replaced. You, however, want to retain your posts, in order to prevent what you foresee as inevitable injustice and mistreatment of the prisoners.

JOURNAL

Processes

Comment, as you see the need, on your participation in 'Puzzle' and 'Trust Walk.' Study the processes of your participation within the two activities; how did certain events lead to others? What did you learn about yourself and your need to be in communication with others?

INTERFACE

How many times have you tried giving directions to someone new in town? Could you be sure in each instance that the individual would be able to find his way? In cases where misunderstanding occurred, name some causes of misunderstanding.

How many ways does a parent use to comfort a sick or fightened child?

What group efforts have you been involved in recently in which poor communication or cooperation hindered the successes of the efforts?

Have you found yourself recently saying to someone else (or having someone else say to you), 'If that's what you meant why didn't you say so?' How would you analyze the communication in that situation?

INVESTIGATE

1. **Describe** four or five instances in which you heard someone say 'But I thought you said . . . '
2. **List** songs which focus on people's communication patterns.
3. **Illustrate**, using newspapre and magazine clippings, human needs to be communication with other persons.

JOURNAL

PROBE

What are the ingredients in communication events?

EXPERIENCE

'What do you make of him?' is a more accurate phrase than we often realize. 'He's a crook!' or 'He's a smart operator!' might be translated into 'In my thinking I make him a crook,' or 'In my imagination, I make him a smart operator.'

But I don't care what points I made in the interview, it practically never got printed the way I said it. I was learning under fire how the press, when it wants to, can twist, and slant. If I had said 'Mary has a little lamb,' what probably would have appeared was 'Malcolm X Lampoons Mary.'

—*The Autobiography of Malcolm X*

Winthrop **By Dick Cavalli**

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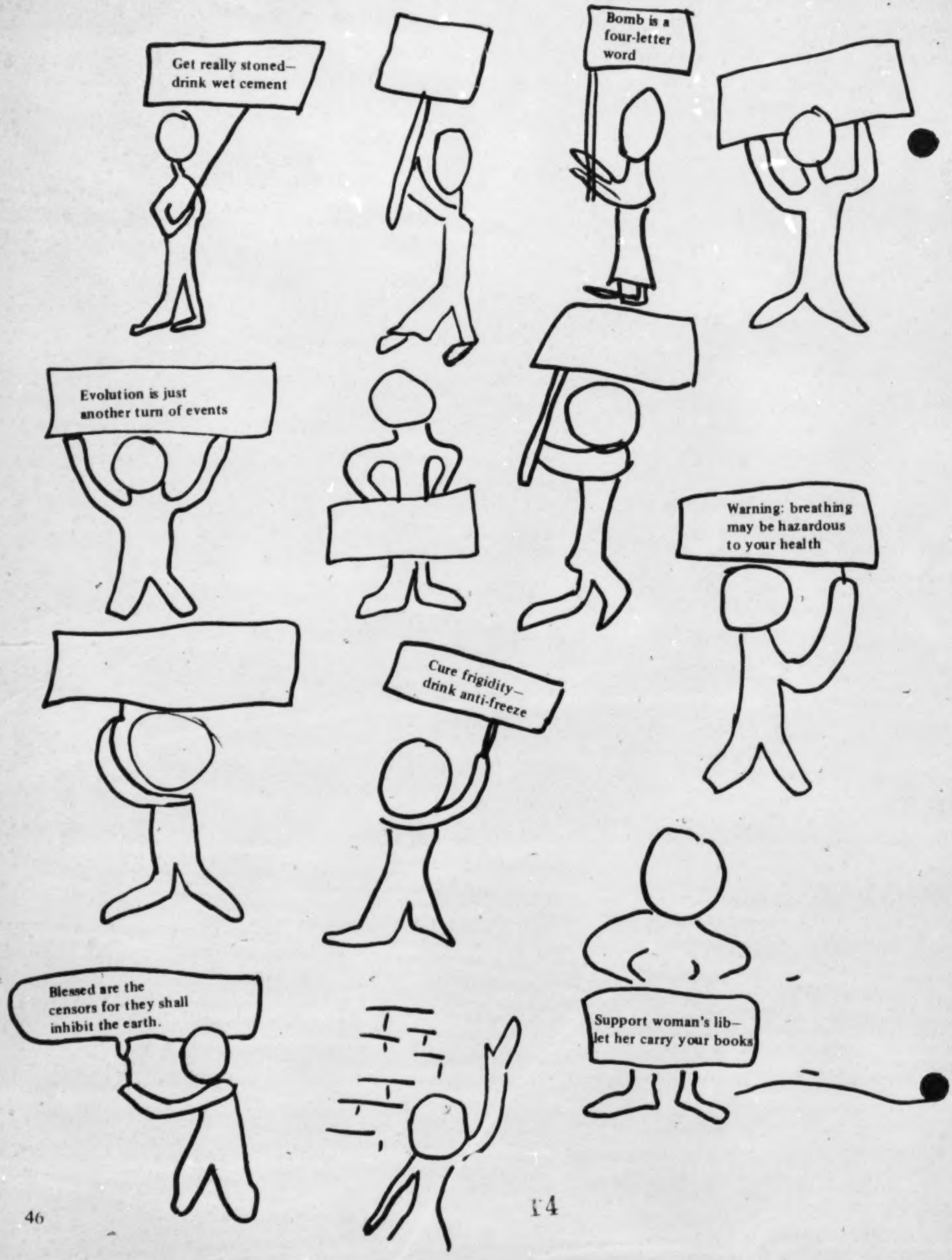
LAB

Slogans

Develop slogans for the empty posters.


Get really stoned–
drink wet cement
Bomb is a
four-letter
word
Evolution is just
another turn of events
Warning: breathing
may be hazardous
to your health
Cure frigidity–
drink anti-freeze
Blessed are the
censors for they shall
inhibit the earth.
Support woman's lib–
let her carry your books

LAB

Petition

The following 'petition' is taken directly from the Declaration of Independence. Your task, individually or in pairs, is to get the petition sheet filled, getting signatures from school and local community. As a group, you'll probably want to break up the territory a bit, so as to prevent overlapping. Keep a log of people's reactions, both to you as petition carriers and to the petition itself. Does your dress, your method of approach or the area in which you're circulating the petition influence potential signers' reactions?

The petition on the next page

INQUIRE

Why, do you suppose, did Malcolm X have the impression of mass media performers that he had? Do you think reporters intentionally twisted and slanted what he said? Did the reporters' background and experiences influence what they heard him say?

What do advertisers and commercial writers seem to know about audience perception patterns?

Using tapes from radio and TV commercials, show how tone quality and patterns change with different sales pitches. What patterns set the mood for the following:

a large bank's commercial?

a luxury car dealer?

sports equipment?

household items?

food sales?

What kinds of images do advertisers try to arouse in audience members' minds with such devices as entertaining jingles?

children's voices?

humor?

masculine/feminine touches like 'As a mother I know . . .' or 'It's a man's cigar . . .'

endorsement by business, athletic, or other popular and widely known figures?

What do buttons and banners and billboards have to say about ways different people use words differently? Why do you suppose slogans on buttons and banners so frequently find their way into everyday conversation?

PETITION: A STATEMENT FOR DEMOCRACY

Governments long established should not be changed for light and transient causes; experience has shown that all mankind are more disposed to suffer while ills are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations pursuing invariably the same object, evinces a design to reduce them under absolute despotism, it is their right, it is their duty to throw off such government, and to provide new guards for their future security.

Name	Address

DISCOVER

Communication between persons, interpersonal communication, is a process which involves several 'ingredients.' All of them play a part in determining the outcome of communication events, and all influence the on-going communication process. A closer look at these 'ingredients' of communication processes might help clarify understanding.

When two or more persons participate in a communication events, the **sender** is the one who initiates the process. He takes into account a need or desire or feeling he has. As we saw earlier, the way he responds to his need or feeling may be completely intrapersonal (within himself). Or he may try to get another person or persons to participate in communication, to take into account his feeling or ideas. He may speak or dance or sing or write—he may use any of countless **channels** to get a **receiver** or receivers to participate in communication with him. The sender's **message** could be viewed as an invitation to communication, which is responded to or not.

INTERFACE

How often do you as a speaker or writer find yourself using slogans or cliches to establish a common ground with a speaker or correspondent? Can you think of instances in which such use might backfire (has backfired) for you?

How do you personally go about introducing novel or controversial topics for discussion at home? How do you judge when to cut off a conversation or to change the subject?

Recall the reactions of people to your petition. What did you do to encourage (or discourage)signers? Is a hand-carried petition a very good channel for accomplishing a task like getting massive support?

DISCOVER

The message may be given different meanings by different people, since meanings grow out of a person in relationship with others and his environment. For this reason, a message intended for one receiver or group of receivers can be taken account of in a way different than the sender had intended. Or it can be taken account of by different receivers than those intended. The angry child may be shouting 'I want' to his mother. But his expression may be loud enough that it can be taken account of by many people as well.

In the process of being a sender, a person is responding to personal feelings, as well as to the messages that person is getting about the intended receiver of the messages, and about the best approach to take to the receiver. Preceptions of the sender and receiver influence how each approaches communication situations.

But there are other factors, too, which influence communication events. The meaning of information and messages sometimes change as they are passed from one person to another, and among people.

Sometimes the change is due to ignorance, malice, or lack of skill on the part of sender or receiver. Sometimes the change is caused by the interaction of persons with a noisy or crowded or otherwise distracting event. Sometimes the change occurs because of the words chosen by parties in communication events. Sometimes, too, the change is caused by the participants in the communication event. Usually, a combination of all these elements is at work.

The executive, for example, might issue an order to a timid, apologetic man (A) and to an energetic, aggressive woman (B), using the same words and tone of voice with each employe.

'This is a big job, and it's darned important! The company is depending on you!'

For person B the message is a challenge, and is interpreted in a spirit of daring and adventure. 'I'll show them. Wait 'til they see what I can do! They wondered whether a woman could do a man's job here? Well, I'll show them a thing or two!'

Person A, though, is downright scared. 'I've been here 10 years and I never hit anything like this. I wish I could be working with Harry instead of this Women's Lib character. Harry's not so pushy. What if I screw up on this one? But maybe they want me to make a mess of it. Maybe they want me to do poorly so they can give her my position. Important is right! They'll be down on our backs if we make one mistake—and I'm the senior member in this two-person team! Why didn't I stay in River Junction?'

INTERFACE

Can you recall any instances in which you received an order in a manner similar to A or B above? How did you respond? Why did you respond as you did? Do you think it was the response originally intended by the person using the order?

How often do you consciously try to be aware of the other guy as you make suggestions or offer necessary complaints about situations you're involved in?

How have you tried recently to put yourself into somebody else's shoes, in figuring out a sensitive situation? Did that technique help you to participate more sensitively in communication?

DISCOVER

So the alert sender uses different tactics depending upon his perception of his intended receiver, and upon his perception of his intended receiver's perceptions of him or her. And the receiver interprets the messages in the light of perceptions of the sender, previous experiences with similar messages, the form or channel used to deliver the messages, and other circumstances. In addition the message the sender initiates is not necessarily the message the receiver takes into account. The receiver takes into account whatever message he or she can somehow comprehend: a billiant speech delivered in French will be made very little sense of by a listener who knows only Swahili. Similarly, a person who intensely dislikes members of a given race will probably not take into account messages about contributions made by members of that race, in the way intended by the sender.

The channel or form of delivery also has an effect on what is communication, as well as on the consequences of communication.

INTERFACE

What would be the effect of a written apology accompanied by a dozen roses following:

a. a quarrel with one's teacher?
b. a fight with one's wife?
c. a heated argument with one's boss?

Would a singing telegram be appropriate:

a. to announce a death?
b. to express congratulations on graduation?
c. as a marriage proposal?

What channel would you suggest to convey:

a. political protest aimed at the U.S. president?
b. a list of grievances prepared for the principal of your school?
c. your efforts to help calm a riot-stricken city?
d. your desire to get a job for which six other highly qualified studnets are already being considered?
e. to your parents that you, and not your 17-year-old sister, should have the car all day Saturday?

What sorts of factors come into consideration in your fealing with the above situations? Is there an easy way to predict what are the proper channels to use in order to get what you want out of your communication encounters?

INVESTIGATE

1. **Discuss** the role of dress and fashion in human communication.
2. **List** the sorts of communication skills especially needed in your chosen profession. Why do you consider them important?
3. **Debate**: The more complicated our communication technologies become the more difficult it will be for people to maintain interpersonal communication.
4. **Compose** a list of 'Rules for participating in communication with high school teachers and administrators.'
5. **Describe** ideal communication atomospheres a) in a home; b) in a school; c) in a city; d) in a nation.
6. **Illustrate**, using any visual materials you wish, a situation of misunderstanding caused by inappropriate use of communication channels.
7. **Collect** anecdotes similar to that about Malcolm X which discuss problems in interpersonal communication.

JOURNAL

PROBE

What is the function of language in interpersonal human affairs?

EXPERIENCE

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Nancy

By Ernie Bushmiller

Out of the clouds in an "aerodynamic personnel decelerator."

from Parade Magazine

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Currently there are more than 3,000 languages in use in the world, each separate, each unique. Each combines symbols called words into patterns for expressing meaning, emotion and experiences.

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EXPERIENCE

A Japanese word, **mokusatsu**, may have changed all our lives. It has two meanings: 1) to ignore, 2) to refrain from comment. The release of a press statement using the second meaning in July 1945 might have ended the war just then. The Emperor was ready to end it, and had the power to do so. The cabinet was preparing to accede to the Potsdam ultimatum of the Allies– surrender or be crushed– but wanted a little more time to discuss the terms. A press release was prepared announcing the policy of **mokusatsu**, with the **no comment** implication. But it got on the foreign wires with the **ignore** implication through a mixup in translation: 'The cabinet **ignores** the demand to surrender.' To recall the release would have entailed an unthinkable loss of face. Had the intended meaning been publicized, the cabinet might have backed up the Emperor's decision to surrender. In which event, there might have been no atomic bombs over Hiroshima and Nagasaki, no Russian armies in Manchuria and no Korean War to follow. The lives of tens of thousands of Japanese and American boys might have been saved. One word, misinterpreted.'

–Stuart Chase, *The Power of Words*, pp. 4-5)

LAB

Jargon

When communicators, intentionally or not, take a pompous or overly superior approach to their communication efforts, the results can be confusing or worse. The following letter, prepared by the superintendent of a large school district, needs some literary first aid. Repair the letter and analyze the causes (or motivations) for the style used in the superintendent's version.

Dear Parents of Northeast High School,

You have no doubt become acquainted with the fact that the increasingly large enrollments of Northeast High School has put serious strain on the ability of certain Northeast High School auxiliary services and facilities to be of genuine and beneficial service to your sons and daughters. One of these auxiliary services which has become increasingly a great problem for administrative officers and faculty personnel, as well, and especially, for the members of the Northeast High School student population, is the inability of the school plant's sanitary facilities to adequately serve the needs of all students during the brief five-minute break between classes. In order to accomodate student needs for physical comfort and relief, and also to avoid unpleasant occurrences and student discomfort, for our 3,000 enrolled students, we need to take several factors into account, the major factor being the pressing fact that the school plant itself was built to accommodate 2,000 students.

As proof of our effort toward dealing with this inadequate situation regarding restroom facilities within the Northeast High School building itself, we are lengthening slightly the actual length of the school day proper, to allow for increased time between each class to help accommodate student needs.

Lengthening of break times, and the resulting lengthening of the school day proper, will take effect on April 4, on an experimental and prototype basis, with all efforts planned to be made to keep you parents informed regarding student reactions to the above-mentioned change and

administrative staff and faculty evaluations of the impact of this change, along with other input considered pertinent to your evaluation as parents.

You will be interested to learn that the school day, in the proposed experimental plan, will begin at the same time as it now beings, 8:15 a.m. It will conclude exactly 24 minutes later; instead of 3:00, it will end at 3:24, since, as mentioned above, we are increasing all between class recesses. Recesses at present consume five minutes. They will, in the aforementioned plan, each be lengthened by four minutes, requiring an additional 24 minutes to absorb the difference.

As minor as is the change contemplated, we want you parents to know exactly why we are making the change and that it was made with your sons' and daughters' well-being in mind. The students will learn of this proposed new experimental, prototype program this afternoon via a general public address announcement.

We sincerely do appreciate your most sincere interest in the progress and well-being of your sons and daughters in their careers in Northeast High School. Please continue to know that you can feel free to call upon the daministration, faculty and other staff members when and if any needs so arise.

Sincerely,

James Smith
Superintendent, Northeast School System

ANALYSIS RE-WRITE

LAB

Conversation Patterns

Based on our experiences we have each acquired habits of address and degerence relative to the roles we play in society. Below are lists of people and events. Indicate how you would:

a) match persons and events (mix and match to try out as many combinations as you can).

b) address the persons.

c) respond to the events.

Miriam Wiston, high school librarian	you're a reporter interviewing him
Kermit Alexandriani, sausage maker	you just beat him in tennis
Gordon Sardis, police chief	just short-changed you
Peter Brewer, priest	lost a book you lent him
Anthony Protacello, corporation executive	acts as if you're a thief
Sue Brown, clerk	wants a date with your sister and you to fix it up.
James McLaughland, physician	asked you to run an errand
Timothy John Dorn III, high school student	offered you a summer job which would pay good wages
Jeanette Sutton, college professor	is a superior student and lets you know you're just average.

INQUIRE

What criteria do people use to judge the appropriateness of language patterns? What makes language respectful? impudent? obscene? What functions do respect or impudence or obscenity in language serve?

How do people use language to accomplish a put-on? to create dissent? to instill fear? What know of people and meaning does such use indicate?

Why did you propose the conversation patterns you did for each of the combinations of persons and events? What do words add in those combinations that mere gestures or grunts could not?

INTERFACE

Go through a textbook used in any of your classes and give examples of uses of words with obscured meanings.

Would it be safe to assume that the words used in sportscasting and sportswriting mean precisely what they say? Why or why not?

Do the words you use always have meaning? How many times have you used today 'just to pass the time' and not out of any need to accomplish anything?

Describe a situation in which you recently talked your way out of an uncomfortable confrontation (or wrote your way around a quiz you weren't ready for).

INVESTIGATE

1. **Discuss**: 'Everyone, of course, who has ever given any thought to the meanings of words has noticed that they are always shifting and changing in meaning. Usually, people regard this as a misfortune. because it leads to 'sloppy thinking' and 'mental confusion.' To remedy this condition, they are likely to suggest that we should all agree on 'one meaning' for each word and use it only with that meaning

   –S.I. Hayakawa, *Language in Thought and Action*, p. 60.

2. **Find** several examples in history or literature of where confusion about meanings of words or phrases led to gave consequences for individuals or groups.
3. **Reword** some of the signs and orders you encounter at school, to make meanings more clear.
4. **Ask** each English teacher in your school to explain in her/his own words the importance of language in human communication. **Compare** these explanations.
5. **Illustrate**, using specific examples, your own need for language in interpersonal communication.

DISCOVER

Words are agreed upon symbols used to express ideas. Sometimes they clarify meanings; sometimes they obscure meanings. Consider the following descriptions, and see if you can decipher their meanings:

* a ship bearing 'fossil fuels' is endangered on account of motion and movement caused by a climate-initiated disturbance at the sea-air interface.

* soldiers suffered injury to their persons following from ordinance equipment being accidentally delivered.

* a busy soldier came to get a combat emplacement excavator.

* a plane crashes because the pilot encountered a failure to maintain sufficient altitude needed to avoid neighboring terrain.

* a pilot jumps from his injured plane employing an aerodynamic personnel decelerator.

In simpler terms, a ship loaded with oil was in danger from high waves; and soldiers were hurt when they were accidentally fired upon; and a soldier came to get a shovel; and the pilot flew into the side of a hill; and finally the pilot jumped from his plane using a parachute.

While bureaucratic verbage can lead to misinterpretations and grave consequences, words used carefully can promote understanding. Words and languages are what makes human communication distinct from that of non-human beings. Words are symbols, symbolic forms which people have agreed to give particular meaning to. So s-t-o-p, whether printed or spoken or shouted means 'cease moving . . .' And g-o means 'move, or proceed' whether it is spoken or sung or written. Similarly, a child learns to read d-o-g and c-a-t and r-u-n and to give each a particular meaning because English-speaking humans have agreed upon particular meanings for c-a-t, d-o-g, s-t-o-p, and r-u-n.

LAB

Codes

Design a code which you could use in writing simple instructions regarding everyday activities. Try to teach your code to other students, and try to learn theirs.

INQUIRE

How did other persons respond to your code? Did they find it easy to learn? What difficulties, if any, did they encounter? What difficulties, if any, did you find in dealing with other persons' codes? Would your code be useful to you in everyday activities? How would you refine yours if you were going to use it often?

DISCOVER

'When I use a word,' Humpty Dumpty said, in rather a scornful tone, 'it means just what I choose it to mean, neither more nor less.'

'The question is,' said Alice, 'whether you can make words mean so many different things.'

'The question is,' said Humpty Dumpty, 'which is to be master—that's all.'

'It means just what I choose it to mean . . .'

This passage from Lewis Carroll points to the individual as source of meaning. The speaker or writer or signaller intends that his words be given certain meaning. The person taking the message into account finds in himself a different meaning for the message, a meaning based on experiences which he/she both applies to and draws out of what is taken into account.

Meanings, then, arise out of our experiences. They grow inside us. All too often, however, we act as if meanings were transferable 'stuff' that can be passed from head to head. Instead, we need to recognize that meanings are in people, in us. We find and assign significance for symbols, events, gestures. And the significance we assign determines how we react to them. So d-o-g does not mean

Rather, we have meanings for d-o-g because of our experiences both with the four-legged creature and with the three-letter word.

Similarly, we learn meanings from our many encounters with people, things, events, and symbols, and by observing other people as they interact with and encounter people, things, events, and people.

INTERFACE

Consider the following quotes and cartoon strip. What does each say about how individuals perceive and describe reality? How widely held do you think the reality patterns represented are? Give further examples from family life, classroom experiences, encounters in a job situation, and others.

A. 'I don't care what points I made in the interviews, it practically never got printed the way I said it. I was learning under fire how the press, when it wants to, can twist, and slant. If I had said 'Mary had a little lamb,' what probably would have appeared was 'Malcolm X lampoons Mary.'

–With Alex Haley, *Autobiography of Malcolm X*, New York: Grove Press, 1964.

B. 'I never did give anybody hell. I just told the truth and they thought it was hell.'

–Harry Trumon, quoted in J. Burl Hogins and Gerald A. Bryant Jr., *Juxtaposition*, Palo Alto: Science Research Associates, 1971.

C. 'Give me five lines written by the most honest of men and I will find in them something by which to hang him.'

–Alexis de Toqueville

Eek & Meek — **By Howie Schneider**

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INVESTIGATE

Describe an event from literature (novel, story, film, etc.) in which problems occurred because two or more parties were using different meanings for the same word or symbol.

Compare 'meanings' for nine or ten words which are listed and defined in the dictionary but which are interpreted differently by various groups of people.

List symbols used in mourning, celebrating, and other ceremonies for which people have developed different meanings based upon cultural and other differences.

Describe an incident between two or more people in which it was clear to you as an observer that the people were using different meanings for the same thing or event.

Find out how children come to develop meanings for things: at what age level do various degrees of understanding develop?

DISCUSS

'A thing or a person named exists both for itself and for me. Until I name it and it responds it has no existence, because it cannot be addressed; but neither do I have any existence, because I cannot be addressed. The meaning of my address is in the response of the other.'

–Hugh Dalziel Duncan, *Communication and Social Order*, p. 299.

DEBATE

If only we could settle on just one meaning for each word, we'd do away with most of our problems in communication.

DISCUSS

How could role-playing help various segments of society to understand the kinds of meanings each has for commonly-used words and symbols?

PROBE

How do silent languages function in communication?

LAB

Communication Log

Observe two or three individual people participating in a group activity: classroom discussion, party setting, grocery checkout area, sports event, etc. Try to pick out the non-verbal (that is, in other than words) messages they communicate, consciously or unconsciously. Clues to feelings of uncertainty, pleasure, impatience, etc., are often found in a person's facial expression, bodily mannerisms, etc.

Person One

Situation and events within situation	Messages communicated	Conscious or unconscious	Clues

Person Two

Situation	Messages communicated	Conscious or unconscious	Clues

Person Three

Situation	Messages communicated	Conscious or unconscious	Clues

More Than You'd Expect!

Person Four Situation	Messages communicated	Conscious or unconscious	Clues

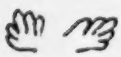
GET MORE THAN YOU BARGAIN FOR LAB

Visual Signals

To play this game:

cut out the cards on the pages marked Visual Signals, stack and shuffle them. The object of the game is to score as many points as possible by the time the entire deck is used up. A player picks up a card from the inverted deck and attempts, using the part or parts of the body specified on the card, to communicate the emotion indicated on the card to the rest of the players.

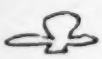
Symbols mean:


use both hands

use a hand

use eyes only

use facial expression


use upper part of the body

use whole body except arms and hands

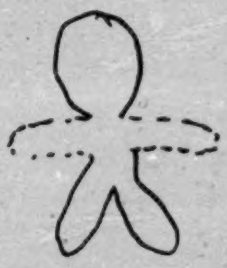
use entire body

If the player succeeds in communicating the emotion to at least one other player he gains one point per player. If a player succeeds in discerning the emotion he gains a point. If a player does not succeed in communicating the emotion on his card, he is fined (given a minus) one point and must take another card and try again.

To indicate knowledge of the emotion being acted out, players write that emotion on the game worksheet. When all players have marked their worksheet the round ends and the specified emotion is revealed. Cards for which no one succeeds in identifying the emotion are put on the bottom of the deck in use for replay. Cards for which the emotions are identified are placed in a completed stack.

DEJECTION

REJECTION



HORROR

PEACE

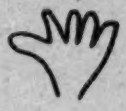
LONELINESS

HURRY

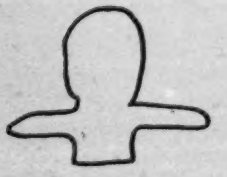
SELFISHNESS

HORROR

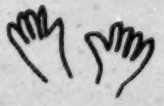
SYMPATHY



GENEROSITY

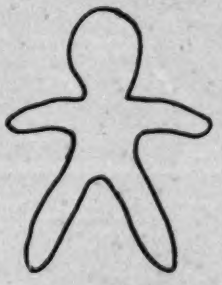


GREED



DEJECTION

COMPASSION



GENEROSITY

ENTHUSIASM

FEAR

DETERMINATION

ANTICIPATION

PRIDE

LONELINESS

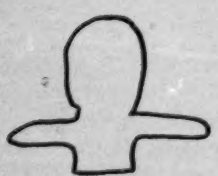
PUZZLEMENT

LOVE

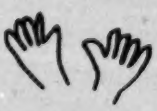
PRIDE

GREED

SUPPORT

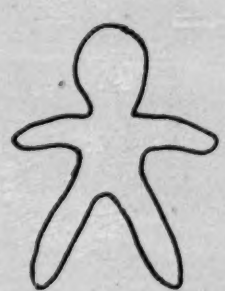


VANITY



UNCERTAINTY

DISDAIN



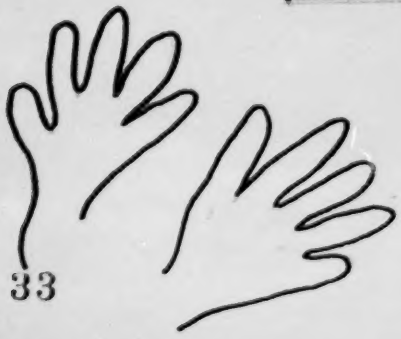
NEED

CONFIDENCE

SIGNALS GAME

CARDS IN PLAY

CARDS COMPLETED



PLAY BOARD

LAB

Visual Signals Worksheet

Player name

Round	Answer	Points	Round	Answer	Points
1			18		
2			19		
3			20		
4			21		
5			22		
6			23		
7			24		
8			25		
9			26		
10			27		
11			28		
12			29		
13			30		
14			31		
15			32		
16			33		
17			34		

Total points for game _____

INQUIRE

Why is it that we frequently get different responses to our communication efforts than we expect? Is it always because people aren't taking account of what we write or say? Or might there really be more to communication than words?

Think back to a recent misunderstanding you were involved in. Did the timing or the location or your own attitudes or manners or dress or posture have anything to do with the other person's (or persons') responses?

Do you think the persons you observed in the communication log activity would believe it if you told them all the messages you observed them unconsciously giving?

Did you feel nervous or self-conscious in dramatizing the emotions specified in the Visual Signals game? Did you sense nervousness or self-consciousness on the part of other players as they dramatized? What could be a cause (some causes) for this self-consciousness?

Does our American western culture encourage dealing in a non-verbal way with emotions? Does it encourage or discourage dealing with emotions at all? Do you think emotions can be adequately dealt with in words? Why or why not?

DISCOVER

Some feedback which helps participants in communication to check their perceptions has to do with what can be called silent languages. It is a common mistake to think of communication as having to do only with words and symbols. But people also use non-verbal languages in communication. According to Edward T. Hall,

> We must learn to understand the 'out-of-awareness' aspects of communication. We must never assume that we are fully aware of what we communicate to someone else. **(Silent Languages, 1959)**

Facial expression, bodily posture, unconscious mannerisms and manner of dress are only a few examples of the unspoken messages which influence the meaning a potential receiver makes of the messages directed at him. These silent languages are not easily studied and they are not often consciously attended to. But they work to bring people together or keep them apart. A raised eyebrow can communicate disdain. A slouching position can announce boredom, disrespect, arrogance. Bright and flashy clothes can announce creativity or an exciting or flamboyant personality. And these qualities, actual or imagined by the observer, can promote or inhibit communication.

INTERFACE

What non-verbal signs do you look for as you decide whether to make a request or to bring up a sensitive topic at the dinner table? What influences you to continue the topic or not?

What unconscious signals do teachers give to communicate their feelings or interest in particular topics or subjects?

Have you recently used dress to tell someone about yourself? Do you have any consciously developed facial expressions which you use in given situations?

DISCOVER

Other silent languages we use and take account of include references to time, use of personal space, and other group and personal organizing patterns.

Habits like frequently looking at a watch or clock, describing distances in time ('Only 30 minutes from downtown Manhattan' or 'Two days by car from Spokane'), and the speed with which we speak all communicate to people. They communicate a sense of urgency, of preoccupation, of being too busy or important to bother with a particular person or topic. They also convey a sense of control over situations.

Size, decoration and landscaping of homes or office buildings tell a great deal about the occupants. Fences and gates can indicate possessiveness, concern for property, and precision regarding boundaries and territorial rights. Partitions divide large spaces within office buildings into many tinier spaces. Having one's own office or work space is highly desirable, often giving an individual a needed sense of importance and personal organization.

As Edward T. Hall says in *The Silent Languages*, 'Spatial changes give tone to a communication, accent it, and at times even override the spoken word. The flow and shift of distance between people as they interact, with each other is part and parcel of the communication process.' (p.160)

Hall points out that Americans use a spacing pattern similar to the following:

intimate and top secret, 3 to 6 inches apart
very confidential, 8 to 12 inches apart
personal subject matter, 20 inches to 3 feet
non-personal subject matter, 4½ to 5 feet
public information, 5½ to 8 feet
speaking to a group, 8 to 20 feet, further depending upon the size of the group, etc.

In contrast, Hall says, 'In Latin America, the interaction distance is much less than it is in the United States,' and misunderstandings can and do occur when persons of different cultural backgrounds are not aware of each other's use of space. Without word, hurt or insult is conveyed, sometimes causing irreparable damage.

INTERFACE

When you speak with a person, do you make an effort to establish eye contact, to 'look the person in the eye'? Is this action comfortable for you? What are some possible negative opinions people might have regarding such eye contact efforts?

Do you usually keep your bedroom door closed during the day? What does this tell you about your own concept of space and organization?

INVESTIGATE

1. **Rearrange** (on paper) the physical environment of this school in a way that would help it communicate a sense of respect for individual needs and feelings.
2. **Find** examples in literature (as in the novel **The Ugly American** or in the play **Twelve Angry Men**) of silent languages and their impact upon human and interpersonal relationships.
3. **Discuss** the following from Robert Burns' poetry, in the light of your present study of silent languages:

   'O wad some powêr the giftie gie us
   to see oursels as others see us.'

4. **Watch** a television broadcaster or news commentator and observe whatever silent languages he or she uses to indicate opinions about what is being said.
5. **Find out** what signs an executive looks for in appraising applicants for jobs and/or promotions. **List** those signs which are of a non-verbal nature.
6. **Discuss** instances in your experience in which it was proven to you that 'actions speak louder than words.'
7. **List** ways in which you personally could become more aware of your own silent languages.
8. **Suggest** ways people can become more comfortable about dealing in a non-verbal fashion with emotions.
9. **Ask** a close friend to tell you the silent languages you sometimes demonstrate. **List** those languages and **consider** their positive and negative impact on your participation in communication.

JOURNAL

PROBE

What is the role of feedback in person-to-person communication?

LAB

Dyads

In pairs, explore interpersonal communication processes in this exercise. The first person introduces herself or himself to the second, and expresses a significant fact about herself or himself. The second person does the same, but only after repeating what the first person has said. The conversation continues back and forth for 10 to 12 minutes, each time involving repeating the partner's comments before making one's own.

INQUIRE

What about this lab makes it possible to be very sure that you are being attention to? Do we usually participate in communication with the kind of intensive attention that the lab requires? Would such intensive attention contribute to or detract from communication efforts? Were you comfortable during the lab? At the very beginning? Was your partner comfortable? Were you able to do anything to put each other at ease?

LAB

Feedback One

A volunteer (with back to class, or standing behind a concealing divider if one is available) attempts to describe for the group a drawing supplied by the instructor and available only to instructor and volunteer. Group members are to reproduce the drawing on paper at their places, without asking questions, signalling, or in any other ways checking out their understanding of the directions being given. When the volunteer finishes giving the description and group members feel they have done as well as possible, compare reproductions with the original held by the volunteer.

Feedback Two

In a second round, another volunteer has another, more complicated drawing. This time, however, she or he faces the group and individuals may ask questions, getting feedback as they proceed through the process.

INQUIRE

In the feedback lab, whose responsibility would you say was the results of the drawing attempts by the class? In Dyads, how did both participants share in responsibility for communication occurring between them? How did the two exercises illustrate different aspects of feedback?

What is the value of checking out what you think is being said or in other ways communicated about among people? Is this checking out usually done as people participate in communication? How is it done?

How would you evaluate your skill in getting feedback? In checking out your perceptions in communication?

As you worked through the five squares lab earlier in this program, what sorts of feedback signals did you observe—or initiate—or respond to? Are these signals always consciously given?

What is the relationship between an individual's self-concept and the feedback that person gets (or picks up) from other people? How do the passages by Jack London and Corita Kent (Unit Six) relate to feedback in human communication? What does the quote from Maluna Ron Karenga and that from Fred Kwesi Hayward (Unit Five) add to your understanding of feedback in person-to-person communication?

DISCOVER

As we participate in communication we are surrounded by countless communication opportunities. In some, we participate, using words, gestures or actions. Sometimes our participation is only to reject the opportunities. Whatever the response, we keep looking for information about the situation, about the effects of previous communication activity. We watch for feedback, for actions or responses of other people. In turn, we respond by initiating fresh actions, each time finding ourselves in new situations, each time watching for signs of approval or disapproval for proof that 'I'm OK,' that the communication process is working.

So feedback is important in ongoing communication. There are potential senders and receivers and messages all over within the spiraling environmental situations in which we live. Each time somebody takes something into account there are consequences not only for that person, but for the persons and ideas she or he subsequently gets into communication with.

The consequences of participation in communication need to be considered among the ingredients of communication. The end a person has in mind influences what that person takes into account. As we saw earlier, what a person accepts as real is a product of his or her own creating and is directly influenced by what and how that person anticipates for future encounters.

INTERFACE

What sorts of feedback messages do you find yourself looking for in discussing sensitive topics at home.

Do you usually listen to people with the care with which you listened during the dyad lab? During the feedback lab? Why? Why not?

In what ways do you (or could you) initiate feedback regarding the mass media serving your local community?

Have you had any experiences recently in which you tried to give someone directions to a particular place? What method did you (could you) use to make sure the person could comprehend your directions?

LAB

Job

You are the executive about to issue an important order to A and B (Unit 7, Discover). It is in relation to a job your company has competed for for several months. A and B are to negotiate final arrangements for a job that will affect the employment of over 600 people, and also the future of the company.

You've known A for five years and B for two years. B has just been promoted to a minor executive position and you think she'll go far in the company. She has keen intelligences, is not afraid of challenge, and knows a great many persons in local and state government, as well as representing one of the oldest families in the area. She's especially suited for this particular job because she worked the past two years with accounts directly leading to this opportunity.

A was recommended for this particular task by almost everyone in top management because he has a great deal of tact and common sense. He can be trusted to keep absolute secrecy, necessary for the success of negotiations. He has several times in the past hinted that he would like a promotion, but you think he needs to perform in a prominent task in order to justify such a promotion, since there are quite a few others in line for the promotion he wants. You're mainly concerned that he might be too cautious, or that he might let B dominate him. You want it clear to both A and B that A is to be in charge of this operation.

Work out ways of making the job assignment in order to help both A and B succeed in this important company venture.

Describe the setting:

What words would you use?

How would you explain the situation and responsibilities?

What other elements would you add to the interview?

Would you be interviewing the two together? Individually?

What is your main goal with each person? The same? Different?

INQUIRE

Is there one 'right' approach? Are there common patterns in the approach various class members would take to the assignment interview (s)? How, if at all, does your view of sex roles affect your approach to the situation? What aspects of feedback, illustrated in this lab, could you apply to your own current involvements?

INVESTIGATE

1. **List** occupations in which you think feedback would be very important.
2. **Describe** situations in your various classes which demonstrated teacher and/or student reaction to feedback. Indicate what the feedback situation was, what was it in reaction to.
3. **Design** what you would consider to be the best ideal feedback-producing system for your school.
4. Visually, using magazine illustrations, headlines, etc. **illustrate** your understanding of feedback.

PROBE

How do we use symbols in communication?

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

odd bodkins... a san francisco madness.

dan o'neill

LAB

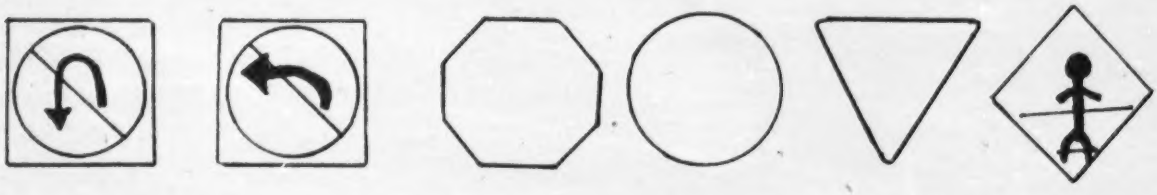
Ink Blots

Using the same ink blots used in Unit 2, brainstorm for ways they could be used as emblems for groups or organizations you know of. What commercial products could the ink blots be used to represent? Modify the designs as you see the need. What colors would be appropriate to the group or product?

LAB

Symbols

Identify the following road signs and international traffic signs. Design other signs which could express in other than verbal symbols some of the orders and announcements seen more frequently around your school.



EXPERIENCE

Style itself is an aspect of identification. Styles evoke a hallowed past, or a cherished future, as we try to act well in the present. Even a materially dispossessed immigrant or a poor youth may 'own' privilege vicariously by adopting the style of a privileged class. Thus a Polish immigrant buys an 'American Colonial' house, or a high school boy borrows expensive adult clothing and a car to 'date' his girl (who in turn boasts symbolically by wearing clothes borrowed from older sisters and her parents). Such 'symbolic boasting' is a clue to social identification! It tells us to whom people **want** to belong. (Duncan, C&SO, p. 112)

INQUIRE

What ideas or feelings do the following items arouse in you: turkey, red light, skull and cross bones, fir tree, eagle, dove, hawk, black cat? What other symbols do people rely on to simplify and express relationships?

Do the letters A, B, C, and F mean anything in particular when they appear on a paper returned by a teacher? Do they mean the same thing when they are used to decorate a little child's playroom wall? How do they get these different meanings?

What is it in people that makes symbols necessary for human communication? Can you think of any group in which you participate in communication which does not employ some sort of symbols as part of everyday and long-term group existence?

How common is the symbol-locking situation demonstrated in the Odd Bodkins cartoon? How is it that such a situation can arise? What are the symbols involved in that particular situation? Can you think of similar situations from everyday life you might study to get greater insight into the roles of symbols in interpersonal communication?

DISCOVER

In communication, human beings relate to one another using symbols. Symbols as tools are used by people to act and be and live together. Through symbols people can recreate events and can express ideas and emotions, as well as respond to other people's expressions of events, ideas and emotions. Symbols help people determine and express their relationships: money shows wealth, political office indicates power, religious ritual indicates faith, and the Democratic donkey and Republican elephant have significance because people have agreed on meanings for them.

The transactions between people or between people and events both depend upon and influence the way individuals see and relate to symbols. For some persons, symbols like mod clothing, fraternity pins, letter jackets and numbered jerseys are more than necessity. They are clues to social position, social identification. Hugh Duncan refers to them under the term 'symbolic boasting' since they tell to whom and to what groups and levels those persons **want** to belong.

INTERFACE

Study your room for indications of your own use of symbols and symbolic objects. Do the pictures, banners and other decorations tell about your favorite groups and special interests? Would anyone be able to tell much about your goals and ideals by glancing about your room?

How do your parents use objects in your home to point to value systems? Are choices toward such use always conscious?

Have you participated recently in any activities which you would consider symbolic? What gives them a symbolic character?

INVESTIGATE

1. **List** as many as possible of historical events or personalities which have been given symbolic importance.
2. **Describe** or **illustrate** symbolic representations used to point to each of the events or personalities listed above.
3. **Discuss**: 'Human social interaction is a dramatic expression, an enactment of roles by individuals who seek to identify with each other in their search to create social order.' (Hugh Dalziel Duncan)
4. **Discuss**: Is war symbolic or is it effective merely by being destructive?
5. **Discuss** the origin of the forms and figures used in traffic signs.
6. **Describe** the beginnings of the letters used in the English alphabet.
7. **Trace** the origins of four or five terms of address used in formal situations in this country.
8. **Describe** several ceremonies which people participate in ordinary lifetimes, pointing out the symbolic aspects of each ceremony and the significance of each symbolic aspect.
9. **Point out** examples of dress used as symbol.

JOURNAL

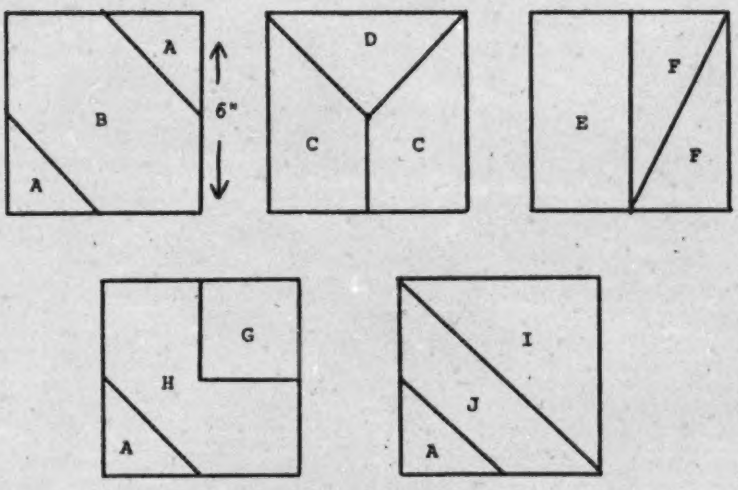
Summaries

Try to sum up, in whatever manner you wish, the most interesting or important ideas you have had since the course began. Use any kind of system you like, be it verbal, in drawings, or whatever. Try to think of your journal as your on-going synopsis of the course, your chance to comment on things you've discussed and things you feel should be brought up. List for yourself three or four communication strengths and weaknesses you wish to capitalize on or improve on.

DIRECTIONS FOR MAKING A SET OF SQUARES

A set consists of five envelopes containing pieces of cardboard which have been cut into different patterns and which, when properly arranged, will form five squares of equal size. One set should be provided for each group of five persons.

To prepare a set, cut out five cardboard squares of equal size, approximately six-by-six inches. Place the squares in a row and mark them as below, penciling the letters a, b, c, etc., lightly, so that they can later be erased.



The lines should be so drawn that, when cut out, all pieces marked a will be of exactly the same size, all pieces marked c of the same size, etc. By using multiples of three inches, several combinations will be possible that will enable participants to form one or two squares, but only one combination is possible that will form five squares six-by-six inches.

After drawing the lines of the six-by-six inch squares and labeling them with lower case letters, cut each square as marked into smaller pieces to make the parts of the puzzle.

Mark the five envelopes A, B, C, D, and E. Distribute the cardboard pieces in the five envelopes as follows:

Envelope	A has pieces	i, h, e
	B	a,a,a,c
	C	a, j
	D	d, f
	E	g, b, f, c

Erase the penciled letter from each piece and write, instead the appropriate envelope letter. This will make it easy to return the pieces to the proper envelope for subsequent use when a group has completed the task.

–from J. William Pfeiffer and John E. Jones, 'A Handbook of Structured Experiences for Human Relations Training, Vol. 1,' Iowa City: University Associates Press, 1969.